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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE MAY BURLINGTON.

The May number of the Burlington Magazine has for a frontispiece a remarkably good reproduction of a polychrome seated figure of a Lohan or Buddhist apostle which is "A New Chinese Masterpiece in the British Museum." The article is by R. L. Hobson, a well-known authority. A. L. Kendrick writes of the "Carpets at Boughton House" collected by the Montagu family. Roger Fry discusses pictures by Ucello, Baldovinetti and Signorelli in the Paris Jacquemart-André collection. There is a continuation of William Grant Keith's series on "The Designs for the First Movable Scenery on the British Public Stage" and the second installment of Thomas Ashby's "Turner in Rome," with four reproductions of drawings. Bernard Rackham makes some "Contributions to the Study of English Porcelain." Clive Bell writes of "Persian Miniatures" in the Herrmanek collection (Mr. Arthur Ruck) two of the colored reproductions being especially fine. G. F. Hill discusses "The Portraits of Giuliano de Medici," one of which was published in the April number, and Aymer Vallance has the 16th of his series on "Early Furniture." Copies of the magazine may be had of the American publisher, Mr. James B. Townsend, at 15 E. 40 St.

A SENSIBLE PLAN.

It is to be hoped that the conference at Pittsburgh this week between the Director of the Fine Arts Department of the Carnegie Institute, Mr. John W. Beatty, and a Committee of the Fine Arts Federation, relative to the selection and showing in several of the larger American cities of some fifty representative foreign oils from the current annual Carnegie display at Pittsburgh, will be successful.

We have urged for some years that the bringing, at large expense every year, from Europe, of representative foreign pictures, simply to show at Pittsburgh—which is certainly not an art centre—thus depriving the large majority of American art lovers of the opportunity of seeing and studying them was greatly to be regretted and, in a way, pathetic. We are therefore pleased to know that a beginning is likely to be made in the matter of giving the country a chance to enjoy the foreign pictures brought to Pittsburgh, and although we believe that the Art Museums of New York, Chicago, Philadelphia, Boston and possibly St. Louis, and other cities, should co-operate with the Carnegie and, sharing expenses with it, present this International Salon, we welcome the idea of even the small selection planned for this year.

Thus another suggestion of the ART NEWS promises fulfillment.

CORRESPONDENCE

Trask Will Reply.

(Special despatch to ART NEWS.)

San Francisco, Cal., May 14, 1914.

Editor AMERICAN ART NEWS.

Dear Sir:

If "A Reader," whose inquiry appears in correspondence column your issue May 9th cares to make his inquiry over his own name, not anonymously, I will reply fully.

John E. D. Trask.

Prof. Chatain Protests.

There was recently published an announcement that a Mrs. Catherine D. Heyman of Brooklyn, owned an original portrait of Shakespeare, for which the late Mr. Morgan had offered to pay a million dollars, if its authenticity could be established, that the offer came from Mr. Morgan through Prof. A. Chatain, formerly of New York now of Chicago, and that Mrs. Heyman asserts this picture to be by Marel van Mander, a Dutch Century artist.

This publication has called forth the following letter from Prof. Chatain:

Editor AMERICAN ART NEWS.

Dear Sir:

The object of this writing is to enclose this clipping (detailing the story) sent to me by some of my friends in New York, and to confirm to you the carelessness of some newspapers in publishing such nonsensical articles. I also wish to inform you that since I have given up official opinions I have noticed in various newspapers in different cities, my name used as having given opinions on Murillo, Rubens, etc., when I have never seen the paintings nor the owners. It seems strange that newspapers will publish such ridiculous stories. I wish you would inform the readers of your valuable paper that no one for their own good, should accept an opinion as coming from Professor Chatain, unless they see it written over my official seal, and even so they should address you for my address so that I may confirm it. Not many years ago a party at Rochester was said to have purchased a collection of paintings for \$35,000 on the influence of my official opinion under seal, and when this was shown me I pronounced it a forgery.

Very truly yours,

(Prof.) H. Chatain.

Chicago, May 9, 1914.

Beckwith on Cathedral Windows.

Inspired, as he tells the ART NEWS, by its editorial last week on the unpatriotic slighting of home talent by the building committee of the Cathedral of St. John the Divine, in awarding the contract for fifteen stained glass windows in the new edifice, to an English instead of an American firm, Carroll Beckwith has written to the N. Y. "Times" in substance as follows:

"Any patriotic American who is interested in our development of native talent, and the bringing to best fruition the skill and taste that is latent within us, must learn with sorrow that the Building Committee of the great Cathedral of St. John the Divine, has found our native art unworthy and has designated England as only qualified to produce fifteen of the most important windows that are to embellish the edifice. During the period of the pre-Raphaelite movement in England this spirit was rife in the minds of similar building committees throughout our land; to such an extent that our churches are stamped by an alien product in church decoration which was but a local phase of the country that gave it birth, and in no wise characteristic of our own artistic thought or evolution.

It is well known to those who have followed our art movement of the past thirty years that our native artists have developed a strong and brilliant product in the field of stained glass that has led the world in that modern movement. That this work of unusual beauty has remained unseen and unappreciated by our local building committees need not be a matter of surprise. Their own aesthetic development has been circumscribed by their vocations.

"It appears to me that we excel all other nations in the belief that nothing of home product in art equals the admittedly inferior product of Europe. It is well known to us of the profession that in skill of achievement we are today the equals, if not in many instances the superiors, of other nations. Furthermore, we have local color and beauty in our glass that has never been rivaled. Ask the average business man to believe this—he cannot. The fault lies not in our art, but in his mind. Thus we are retarded, and our native development is delayed.

"A certain wealthy gentleman, whose palace adorns upper Fifth Avenue, lacking faith in American talent, rolled up his plans and took them to Paris. The result of modern French talent is before all our eyes.

An artist of my acquaintance was once commissioned to do a window for St. Thomas's Church. After working for some time on his design, which met with approval, he was informed by his wealthy patron that when finished it would go to England to be put in glass. To this the artist would not consent, and he lost his order, together with the work he had put upon it, and a Dante Gabriel Rossetti window filled the space, not characteristic of our thought, our time, or our art, which, happily, was destroyed when the church was burned.

"How long is this snobbishness to exist as a hindrance to the honorable development of our own American genius?"

Carroll Beckwith.

N. Y., May 10, 1914.

SOME MAY MAGAZINES.

The "Craftsman" for May emphasizes, in its contents, its departure from the ranks of the monthlies devoted exclusively to the fine arts, which has been presaged for some time past by the disappearance of art articles and advertising from its pages. The magazine, which now covers the wide and varied fields of home decoration and furniture, the drama, fiction, essays, etc., has in its May issue only one art article, that on the recent Spring Academy, evidently written in the office. The publication is, as always, well printed and beautifully illustrated, and presumably will reach success in other than the comparatively limited fine art field.

In the "International Studio" for May there are more articles dealing with American art topics than for some time past. Christian Brinton writes appreciatively, if too enthusiastically, on that graceful decorative, but not strong artist Albert Sterner; Forbes Watson tells of the Association of American Etchers and the work of its members; W. H. deB. Nelson the new English editor in the N. Y. office, of the Spring Academy; and Henry Russell Wray of the Indian painter, Charles Craig. There are articles also on the Australian Hayley-Lever as a "Painter of Harbors," and on the Kevorkian Persian art exhibit, now on in the Charles Galleries, with the usual "Studio and Gallery" chit-chat. The illustrations are as varied and good as usual.

"Art and Progress," like the "Craftsman," deserts the fine art field, and its May issue is entirely devoted to gardens. The issue is an attractive one, for the many persons interested in outdoor gardening, especially at this season.

The June Century.

Arnold Bennett celebrated for his versatility as a writer is also a skilled navigator. The June Century, a Travel Number, will contain the beginning of Captain Bennett's narrative of personal adventure, "From the Log of the Velsa." Tolstoy is the chief figure in a series of "Reminiscences of Tolstoy" by his son, the Count Ilya, also announced for the June Century. Extracts from "Rodin's Note-Book," some of which appeared in the May Century, are announced for the June issue.

ART BOOK REVIEWS.

Garden Architecture.

Full of interest and suggestion is Phebe Westcott Humphreys' "Practical Book of Garden Architecture," which has just come from the press of the J. B. Lippincott Company of Phila. and London (\$5 net). Illustrated by many examples from American homes it contains a series of discussions and descriptions of types of gates and gateways, of walk paving, the walled garden, terrace walls, natural and artificial lakes, lake pavilions and tea rooms, outdoor swimming pools, garden bath houses, water towers and garden dens, decorative windmills, etc. The frontispiece is a colored view of a wall fountain, with appropriate surroundings, at "Thorn Hedge," the H. H. Battles estate, Newtown Square, Pa.

Architectural Ornament.

There are few more fascinating studies than that of the history of architecture, with all its incidentals of history, literature and art. Hence a warm welcome should be given to the fully and well illustrated volume by G. A. T. Middleton, on "The Evolution of Architectural Ornament," published in Phila. by the J. B. Lippincott Company and in London by Francis Griffiths. The frontispiece is a drawing of a caryatid now in the British Museum, from the S. W. Portico of the Erechtheum.

Old Masters in Brief.

With the capital title of "New Guides to Old Masters," Charles Scribner's Sons are publishing a series of volumes at 75 cents and \$1 each, by Prof. John C. Van Dyke of Rutgers College, which treat of the various galleries of England and Europe. Among the volumes issued are those on the National Gallery and Wallace collection in London and the Louvre in Paris. A brief description and criticism is given of the principal paintings. Each volume has a photogravure frontispiece, that of the London volume reproducing the Ariosto portrait of Titian and the Paris one Piero della Francesca's "Madonna."

FOREIGN ART CATALOGS.

Roux Collection Sale Catalog.

The catalog of the collection of the late Antony Roux, comprising important modern oils and watercolors by Balye, Corot, Delacroix, Diaz, Fromentin, Lepine, Meissonier, Moreau, Ricard, Rousseau, Alfred Stevens, Vollon and Ziem, sculptures by Rodin, and medals and bronzes by Barye, and which is to be sold in the Georges Petit Gallery, Paris, Tuesday-Wed., May 19-20 next, by MM. Lair Dubreuil and Henri Baudoin—has been received, at the ART NEWS office, where it can be seen and studied.

In a charmingly written foreword to the carefully compiled and richly illustrated catalog "F. W." says appreciatively that the "Collection was formed by an amateur of the surest taste, who lived on terms of intimacy with the artists whose works he assembled and is a collection of works more than well-chosen—a living organism—an echo of a personality profoundly sensitive to beauty and sincere in its emotions."

The Messinger Collection.

The illustrated catalog of the Messinger collection has been published at Rome. It contains various works of value: a portrait of Giancarlo De Medici by Sustermann, the portraits of Alessandro VII and Mario Chigi by Gianbattista Gaulli; better known as Bacciccio, a portrait of Innocenzo X, a statue by Alzardi, and a group of modern works. The collection is not as well known in Rome as other private galleries, such as the Albani, Barberini and Colonna.

Genthe Color-photos.

In the exhibition of color photographs shown recently by Arnold Genthe at his studio, 1 West 46 St., were some wonderfully successful results with the Lumiere plate, which, although no secret and within the reach of all amateurs, is apt to fall wide of the mark unless in the hands of an artist. And Genthe is an artist, with a rare sense of color and composition, which, with his thorough mastery of materials, enables him to produce brilliant results. A painter might well envy his portraits—particularly charming are his studies of children—and such interpretation of nature as the "Grand Canyon" and "Sunset on the Lake."